

THE NEW PLAYS

"On the Stairs," With Daly
Dizzy Melodrama

By CHARLES DARTON

LIKE the old story of Pinocchio, it's on again and off again with "On the Stairs," the latest mystery at the Playhouse, until Arnold Daly takes a fall out of melodrama that settles the matter with a thud seemingly calculated to raise the ghost of Kyle Belieu, who years ago took a famous tumble to himself.

But William Huribut would be a pretty poor sort of melodramatist if he couldn't scare up a ghost of his own, and this much he has done by spreading the news of a house haunted by an evil spirit possessed of sufficient power to knock innocent climbers head over heels. Even a rubber-headed adventurer might well pause before setting foot on the tricky stairs that lead to thrills in the ingenious scheme worked out by Mr. Huribut. Of course, there must be an old house to carry the thing through to a gasping finish. A new house wouldn't do at all for any ghost worthy of the name. In strict accordance with this tradition the author has chosen one of those delightfully musty suburban dwellings that offer every convenience to a fastidious ghost. To make it ideal, this place has even a murder in its history.

It is here that the terrible Swani Ahluvevanda does his worst—or, at any rate, tries to do it. His crystal-gazing in a cheerier household is merely preliminary to his rough work at home. The dark scoundrel lures the fair heroine to his trap and throws her to his dog Bark when she hesitates to go with him to his rare library. A little taste for literature might have saved her from a big dose of drugs, but girls will be girls and neglect their education even when they have every opportunity to improve their minds.

All along Elsa is charmed by the East Indian, but somehow she doesn't feel quite safe with him. This feeling is finally expressed in shrieks for help that don't do her a bit of good. A detective starts on an investigating tour, but the electrified stairs stop him abruptly and the turbaned villain finishes him with a knife. Although murder is all in the day's work with him, he overlooks the best possible chance to shoot Elsa's devoted young man after he has hypnotized him and taken his pistol. With all due regard for a romantic ending, I can't help feeling that a shot here would be more thrilling than anything that happens. And, anyway, we get so many young heroes in plays that one could easily be sacrificed to the cause of melodrama. But this hard-working detective, who tears up the stairs and exposes the wiring that does duty as the "ghost," lives to grapple with the villain, who thereupon reels on his own shocking stairs and "falls to his death," as the newspaper headline writer so readily puts it.

This fall is taken by Mr. Daly like an acrobat and an actor. He does it with the ease that marks his whole performance—a performance that makes "On the Stairs" dizzy melodrama. Here is the best-acted mystery play we have seen. Thanks mainly to Mr. Daly, though he has excellent aids in Fuller Meltish, Margaret Dale and Elinor Pinto. For a poor electrician James C. Crane wears uncommonly good clothes and is a bit self-conscious, though he does manage to behave naturally when he really gets to work and exposes Ahluvevanda as a white rascal by ripping off part of his dressing gown. Mrs. Charles G. Craig is an amusing colored mammy, but she has far too much to say. Still, it must be granted she is encouraged in this extravagance, especially by Elsa, who assures her that the supposed East Indian is "one of the finest types of civilization." It is barely possible that Mr. Huribut uses her as a convenient mouthpiece. In any event, there is every reason to suspect the author of a mystery play of being a sly dog.

New Offerings
On the Screen

ASTOR THEATRE—Rex Ingram's latest production, "Trifling Women," opens on Monday night. It is based on the story "Black Orchids" and is concerned with a beautiful woman in Paris who ensnares many men only to be conquered by love when it is too late to find happiness. The cast includes Barbara La Marr, Lewis Stone, Ramon Navarro and Edward Connelly.

STRAND—George Arliss will be seen in "The Man Who Played God," a dramatization of a story by G. K. Chesterton. The cast also includes Ann Forrest, Ivan Simpson and Eddie Shannon. Other features will be Lupino Lane in "The Reporter," the Strand Topical Review and concert numbers.

CAPITOL—"Remembrance," by Rupert Hughes, will be shown. It is concerned with a man who carries a selfish family on his shoulders and is nearly crushed by the burden. Claude Gillingwater appears in this role. The music programme opens with the "1812" overture.

RIALTO—Dorothy Dalton and Jack Holt will be seen in "On the High Seas," written by Edward Sheldon. It shows the battle for existence fought by a pampered beauty and two smokers on a drifting ship in mid-ocean. Harry Pollard's latest comedy, "565 Days," and the Rialto Magazine complete the film bill. Selections from "La Boheme" will be played as an overture.

RIVOLI—"Man'slaughter," with Thomas Meighan, Leatrice Joy and Ed Wilson, remains for a third week. The overture is Verdi's "The Force of Nature."

CAMEO—Mary Alden in "A Woman's Woman" will be the chief feature.

In addition to singing it. There is an earnestness of purpose, a sincerity and verve which blow some measure of breath into plots and music long since mere corpses.

Although Gallo has augmented his regular force with so-called "guest stars" he has a company which need not hang its head in shame. Josephine Lucchese is a sweet-voiced, dainty coloratura, satisfying in every way. Sophie Charlebois is a delightful soprano, who can act as well as sing, and the same is true of Stella DeMotte, mezzo, who improves each year, and Anita Klineva. Of the men, Gennaro Barra is one of the most promising tenors in a long time. He shows a disposition to be an actor; his voice is full and resonant, and when he places it properly it's beautiful. Romeo Bosacchi is also competent. Natalie Ceryl has struck the highest mark of all as an actor in his character roles. Francesco Curi is a close second. Pietro De Biasi, another old timer, is a sonorous bass.

The chorus and orchestra are both adequate.

The repertoire for next week introduces a new conductor, Spadolini Tuesday night. On Monday will come "La Gioconda," with Rappold, De Mette; Barra, Valle, De Biasi. Tuesday, "La Traviata," with Lucchese, Barra, Terrasi, Ceryl. Wednesday, "La Boheme," with Fregu, Pabiani, Bosacchi, Kapilek, De Biasi, Ceryl. Thursday, "Madame Butterfly," with Mura, De Mette, Bosacchi, Valle, De Biasi. Friday, "Cavalleria Rusticana," with Axman, De Mette; Barra, Terrasi, and "Pagliacci," with Charlebois; Farnadas, Ballester. Saturday matinee, "Carmen," with Jarodon, Lucchese, Bosacchi, Valle, De Biasi. Saturday evening, "Aida," with Rappold, Cicerone; Farnadas, Kapilek, De Biasi, Ceryl.

The new City Symphony Orchestra, with Dirk Fock conductor, will make its first appearance at Carnegie Hall Nov. 13. The highest price seat will

be \$1.75. The first Sunday "pop" will be at the Manhattan Opera House the afternoon of Nov. 19. Coleman Ju Font is President of the new organization.

Samuel A. Baldwin will resume his recital at City College at 8 o'clock to-morrow afternoon. The first mid-week recital will be Wednesday, 4 o'clock.

The People's Choral Union will open its season with a free concert in the auditorium of P. S. No. 27, 424 Street, east of Third Avenue. Rehearsals will begin the following Tuesday.

Marcel Dupre, organist of Notre Dame Cathedral, Paris, has returned to this country and will give a recital on the organ in the Wanamaker Auditorium at 2.30 Tuesday afternoon.

Isadora Duncan, after an absence of several years, will give her first

recital at Carnegie Hall Saturday afternoon, Oct. 7. It will be an all-Tschikowsky programme, including the "1812 Overture," "Marche Slave" and "Sixth Symphony." She will give further recitals Wednesday evening, Oct. 11; Friday evening, Oct. 13, and Saturday afternoon, Oct. 14.

The recital season will open a week from to-morrow, when Benjamin Gigli, Metropolitan Opera tenor, will appear in Carnegie Hall at 8 o'clock. He will be assisted by Clara Beebe, soprano, in a lengthy programme.

Monday evening, Oct. 9, Ethel Payne, soprano, will be heard in song recital in the Aeolian Hall. Wolf-Ferrari, Wekerlin and American composers are on her programme.

Other recitals this month include: Celso Urzato, on a new instrument he calls "Celoson," Aeolian Hall, Thursday, Oct. 12, 8.15; Abraham Konyevsky, Russian violinist, Aeolian Hall,

Thursday, Oct. 12, 8 o'clock; Sonia Radina, dramatic soprano in costume recital of Russian and Ukrainian songs, Town Hall, Sunday, Oct. 13, 8.15; Schumann-Heink, Hippodrome, Sunday, Oct. 14, 8.15; Wedding quartet, Stuttgart, Town Hall, Oct. 16, 8.15; Rosa Becker, violin, Town Hall, Oct. 19, 8.15.

Francis Moore, pianist, will give his annual New York recital in Aeolian Hall, Tuesday evening, Oct. 10.

"CHUCKLES OF 1923"
RETURNS TO COLUMBIA

Jean Bodini's "Chuckles of 1923," which had a summer run at the Columbia, returns to that theatre on Monday afternoon. Among others in the company are Cliff Bragdon, "Coo-Coo" Morrisey, Jang May and the Dolair Twins.

MAN SEEKING HEART BALM,
CALLED FORTUNE HUNTER.

ATLANTIC CITY, N. J., Sept. 29.—Declaring her dance was looking only for some one to support him, Mrs. Elizabeth L. Dewey of No. 803 Pacific Avenue, defendant in a suit for \$5,000 damages by Frank Leone for alleged breach of promise, denied to-day she had refused to marry him, as alleged in the complaint filed by his attorney, John F. X. Reis in the Supreme Court. "It is easy enough to see that the man wants support, and after working hard for everything that I have, I see no reason for giving him anything," said Mrs. Dewey at her hotel. "My first revelation of his character came one night when I took him to a restaurant in my car. He let me pay the check."

Week's Offerings
In Music World

Monday will see the San Carlo Opera Company in the second half of its four weeks' season here. Nothing has happened during the dozen or more performances thus far given to cause a revision downward of the estimate placed upon Fortune Gallo's company. To the contrary, there has been steady improvement due to the confidence which increases with each performance.

This improvement is noticeable chiefly in the ensemble, the greater precision of chorus work and a gradually bettering balance between orchestra and singers. Carlo Persini, who has conducted most of the performances, has so far been unable to put the brasses in their proper place, but he is succeeding little by little.

The outstanding virtue of the performances is the almost heretical insistence on the part of all, chorus as well as principals, to act the opera

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Years ago in New York

**The Laying of the Atlantic Cable in 1857**

In 1857, 65 years ago, through the efforts of Cyrus W. Field, the first attempt to lay the cable was made by the American frigate Niagara and the British man-of-war, Agamemnon. But about 300 miles from the Irish coast, the cable parted, due to the strain caused by a sudden dip of the ocean bottom.

The following August, however, the 5th to be exact, the feat was accomplished. The same two vessels had started out again. Each with half of the cable on board, steamed to a point midway between Valentia, Ireland and Heart's Content, Trinity Bay, Newfoundland. Here they spliced the cable, and steering

in opposite directions, safely landed their ends at their destinations. It was 2,500 miles long, weighed a ton per mile, and cost \$1,256,250.00. That cable and five others, subsequently laid, are now "dead," but more than nine are "alive" and active, bringing to us without delay the latest verdict of the Paris couturiers as to the fashion of the hour. In this way we are able to display in our Apparel Salon the newest creations shortly after their inception. We need not wait months as did James McCreery when he organized this store 65 years ago in New York, at the time of the laying of the cable.

Monday Begins**McCreery's 65th Anniversary Sale**

More than a Sale—a Celebration
See details in Sunday's papers

We believe—having been merchants for these 65 years—that the right and fitting way for us to celebrate is to offer you, our customers, merchandise at prices far below the ordinary. On this belief is built our 65th and greatest of Anniversary Sales in which you are to share.

Compare the prices which are in effect during Anniversary Week with those which will go on this merchandise after this sale week is over. You will find they are marked very close to cost, for they are splendid values even at the prices which will prevail after this week is past.

1857 James McCreery & Co. 1922